CONTENTS

P. S. Allen. The Mediaeval Mimus. II 1

Oliver Farrar Emerson. The Suitors in Chaucer's *Parlement of Foules* 45

I. C. Lecompte. Le fablel dou dieu d'amors 63

E. S. Bates. The Sincerity of Shakespeare's Sonnets 87

B. S. Monroe. An English Academy 107

Edmund K. Broadus. Addison's Influence on the Development of Interest in Folk-Poetry of the Eighteenth Century 123

Thomas A. Knott. A Bit of Chaucer Mythology 135

John Matthews Manly. The Stanza-Forms of *Sir Thopas* 141

William J. Neidig. The Shakespeare Quartos of 1619 145

John Livingston Lowes. Chaucer and the *Miroir de Mariage*. I . . 165

Barry Cerf. The Franco-Italian *Chevalerie Ogier*. I 187

W. R. Myers. The Technique of Bridging Gaps in the Action of German Drama since Gottsched. I 217

John Matthews Manly. *Elckerlijc-Everyman:* The Question of Priority 269

Francis A. Wood. *Elckerlijc-Everyman:* The Question of Priority . . 279

John Ernst Matzke, 1862–1910 303

John Livingston Lowes. Chaucer and the *Miroir de Mariage*. II . . 305

Barry Cerf. The Franco-Italian *Chevalerie Ogier*. II. 335

W. R. Myers. The Technique of Bridging Gaps in the Action of German Drama since Gottsched. II 363

Eleanor Prescott Hammond. Latin Texts of the Dance of Death . . 399

E. H. C. Oliphant. Problems of Authorship in Elizabethan Dramatic Literature 411

Samuel Kroesch. The Semasiological Development of Words for "Perceive," etc., in the Older Germanic Dialects 461

Barry Cerf. The Franco-Italian *Chevalerie Ogier* (III. Notes) 511

A. LeRoy Andrews. Studies in the Fornaldarsǫgur Norðrlanda. I . . 527

Jefferson B. Fletcher. Benivieni's "Ode of Love" and Spenser's "Fowre Hymnes" 545

Winifred Smith. The Academies and the Popular Italian Stage in the Sixteenth Century 561

CONTENTS

P. S. Allen. The Mediaeval Mimus. II 1

Oliver Farrar Emerson. The Suitors in Chaucer's *Parlement of Foules* 45

I. C. Lecompte. Le fablel dou dieu d'amors 63

E. S. Bates. The Sincerity of Shakespeare's Sonnets 87

B. S. Monroe. An English Academy 107

Edmund K. Broadus. Addison's Influence on the Development of Interest in Folk-Poetry of the Eighteenth Century 123

Thomas A. Knott. A Bit of Chaucer Mythology 135

John Matthews Manly. The Stanza-Forms of *Sir Thopas* 141

William J. Neidig. The Shakespeare Quartos of 1619 145

John Livingston Lowes. Chaucer and the *Miroir de Mariage*. I . . 165

Barry Cerf. The Franco-Italian *Chevalerie Ogier*. I 187

W. R. Myers. The Technique of Bridging Gaps in the Action of German Drama since Gottsched. I 217

John Matthews Manly. *Elckerlijc-Everyman:* The Question of Priority 269

Francis A. Wood. *Elckerlijc-Everyman:* The Question of Priority . . 279

John Ernst Matzke, 1862–1910 303

John Livingston Lowes. Chaucer and the *Miroir de Mariage*. II . . 305

Barry Cerf. The Franco-Italian *Chevalerie Ogier*. II. 335

W. R. Myers. The Technique of Bridging Gaps in the Action of German Drama since Gottsched. II 363

Eleanor Prescott Hammond. Latin Texts of the Dance of Death . . 399

E. H. C. Oliphant. Problems of Authorship in Elizabethan Dramatic Literature 411

Samuel Kroesch. The Semasiological Development of Words for "Perceive," etc., in the Older Germanic Dialects 461

Barry Cerf. The Franco-Italian *Chevalerie Ogier* (III. Notes) 511

A. LeRoy Andrews. Studies in the Fornaldarsǫgur Norðrlanda. I . . 527

Jefferson B. Fletcher. Benivieni's "Ode of Love" and Spenser's "Fowre Hymnes" 545

Winifred Smith. The Academies and the Popular Italian Stage in the Sixteenth Century 561

ROSE JEFFRIES PEEBLES. The Anglo-Saxon *Physiologus* 571
C. R. BASKERVILL. The Custom of Sitting on the Elizabethan Stage . . 581
E. H. TUTTLE. Notes on the Spanish Palatals 591
PERCY W. LONG. Lyly's *Endimion:* An Addendum 599
H. G. LEACH. "De Libello Merlini" 607
GEORGE L. HAMILTON. *Theodulus* in France 611